

Spring 5-6-2001

Senior Recital: David Hull, trumpet

Lehigh University Music Department

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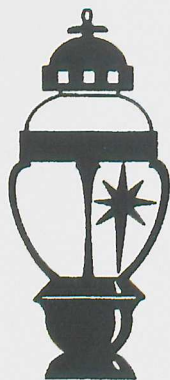
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Lehigh University Music Department presents

A Senior Recital

David Hull,
trumpet

Sunday, May 6, 2001

7:00 P.M.

Baker Hall

Zoellner Arts Center

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PROGRAM

Selections will be announced from the following:

<i>Day and Night</i>	David Liebman
<i>Speak No Evil</i>	Wayne Shorter
<i>Footprints</i>	Wayne Shorter
<i>500 Miles High</i>	Chick Corea
<i>If I Were a Bell</i>	Frank Loesser
<i>Chick's Tune</i>	Chick Corea
<i>All Blues</i>	Miles Davis
<i>Star Eyes</i>	Don Raye and Gene dePaul
<i>I Fall In Love Too Easily</i>	Jule Styne
<i>Some Other Blues</i>	John Coltrane
<i>Blues For Wood</i>	Woody Shaw

There will be one fifteen-minute intermission.

THE MUSICIANS

David Hull	Trumpet
Chris Karlic	Saxophone
Tom Guarna	Guitar
Scott Astheimer	Bass
Gary Rissmiller	Drums

PROGRAM NOTES

My love affair with jazz (and consequently the trumpet) began in eighth grade after listening to a tape of Chuck Mangione. I had never heard jazz before, but I fell for it immediately. Granted, Mangione is not necessarily the first person to pop into my mind now when I'm thinking of jazz musicians, but this album opened my ears to a new sound. Dizzy Gillespie, Miles Davis, John Coltrane, Bill Evans, Freddie Hubbard, and many more soon became favorites of mine. I had played the oboe since fourth grade, but when I picked up the trumpet in eighth grade and started playing jazz I found a new freedom and ability to articulate my emotions.

Composing is wonderful: it is a careful construction of musical notes to convey some thought or idea or feeling that a composer had at a particular moment. And though it feels incredible to create and to have your pieces performed, nothing can compare with the thrill of improvising. Improvisation is instantaneous composition. There are no hours of agonizing over whether this note should be an F or F#, or whether to modulate to the dominant here, or which instrument should play this melody. When improvising, the hours of practice on scales and patterns and chords are drawn on and fused with emotion to create a melody. This is not easy: body and mind must be in sync to do this well. Sometimes the result is beautiful, sometimes not. Because of this, every time a jazz musician improvises a solo he bares himself for all to see. Improvisation links the audience to the musician's soul. And that connection, to me, is what makes jazz so special and so full of life. Jazz concerts are usually pretty intense, but on those special nights, when the band just clicks and everyone is reading each other's minds . . . well, there's no other music like it.

This is a collection of songs that have become special to me throughout the years.

Day and Night is a recent addition to my repertoire. It is a great reworking of the standard *Night and Day*. The chromatically descending minor chords in the A section and the dissonance of the B section make it both challenging and fun to play.

Speak No Evil is a Wayne Shorter tune that is characterized by alternating minor and major chords a half step apart from each other in the A section. *Footprints*, another Shorter tune, is basically a minor blues with a twist: it's in 6/4.

500 Miles High is a beautiful bossa nova. (If you like Latin Jazz, check out the album *Light As a Feather* by the group Return to Forever.)

If I Were a Bell is one of the pop/show tunes that Miles was so masterful at turning into jazz standards.

Chick's Tune is one of my favorites. It's a Chick Corea melody over the chord changes to *You've Stepped Out of A Dream*. The melody is challenging, but the solo section is a blast.

All Blues, like *Footprints*, is a triple-feel piece. It's a blues as well, but this time in 6/8. *Star Eyes* is another easy swinging standard that was originally a pop tune. Charlie Parker made it widely known to jazz musicians, but the recording I have of Chet Baker playing it is the one I'll always remember.

I Fall in Love Too Easily is another tune I was introduced to through Miles. He's done some interesting things with it. The version you will hear tonight is the traditional one: a medium-slow ballad. However, if you listen to *Sanctuary*, from his *Bitches Brew* album, you will hear a very different treatment of the same melody.

Some Other Blues is a standard blues by Coltrane that has an exuberant bounce to it. *Blues For Wood* is a hard swinging minor blues by Woody Shaw that is always a pleasure to play. *I hope you enjoy them all as much as I do.*

ACKNOWLEDGEMENTS

Thanks to my mom and my grandparents for their love and support. And to my mentor, Bill Warfield, for always believing in me and making me strive for perfection.

UPCOMING JAZZ EVENTS 2001 - 2002

Saturday, October 20, 2001 8:00 P.M.

Herbie Hancock, Roy Hargrove,

Michael Brecker; *three jazz icons honor the
75th birthdays of two jazz legends:*

Miles Davis and John Coltrane

Thursday, November 1, 2001 8:00 P.M.

Lehigh University Fusion Fest

Bill Warfield, director

Friday, November 2, 2001 8:00 P.M.

Lehigh University Jazz Ensemble

Bill Warfield, director

Saturday, November 3, 2001 8:00 P.M.

New York Jazz Repertory Orchestra

Bill Warfield, director. A Tribute to Artie Shaw.

Thursday, April 18, 2002 8:00 P.M.

Lehigh University Fusion Fest

Bill Warfield, director

Friday, April 19, 2002 8:00 P.M.

Lehigh University Jazz Ensemble

Bill Warfield, director

Saturday, April 20, 2002 8:00 P.M.

New York Jazz Rep Orchestra

Bill Warfield, director. A Tribute to Miles Davis.

All performances will take place in Baker Hall of the
Zoellner Arts Center unless otherwise noted.
For ticket information, please call 7LU-ARTS.

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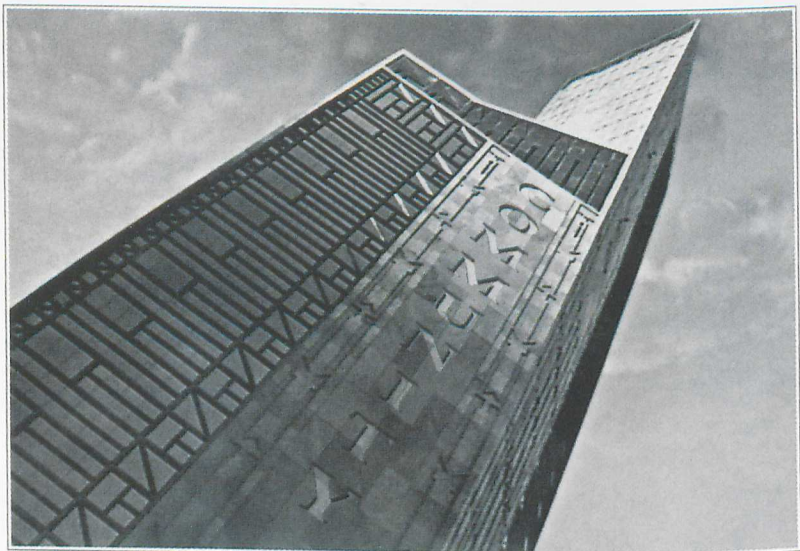
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